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THE LABAN ART OF MOVEMENT GUILD

NEWS SHEET

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EDITORIAL

During the last six months, the "steady growth" remarked on in the last issue has again been evident. Membership continues to increase, and your Council is further devoting itself to problems of Constitution and grades of membership.

Regional and affiliated groups seem to be developing both in size and in experience, while various enterprising Guild members are carrying the work of the Guild further afield.

All our readers will by now have heard of the removal of the Art of Movement Studio from Manchester to Addlestone and will, no doubt, be happy to join us in wishing the new venture every success.

PERSONALIA

New Members

We welcome to the Guild the following new members:

Miss S. M. Biggerstaff	Southsea
Miss C. Boonen	Brussels
Miss P. Bowen	Birmingham
Mr. W. M. Carpenter	London
Miss B. V. Chapman	Yorkshire
Miss M. M. Davies	Chester
Miss J. G. Gray	Westcliff-on-Sea
Miss J. Gregory	East Grinstead
Mrs. G. Griffiths	Smethwick
Miss E. Houlding-Platt	Lancashire
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Miss B. A. Saunders	Norwich
Miss B. J. Solomon	Burton-on-Trent
Miss J. Thompson	Yorkshire
Miss G. E. Williams	Carmarthen

NEWS FROM THE REGIONS

BRISTOL

For yet another year Veronica Tyndale-Biscoe has been the inspiration and leader of the Bristol Group. Throughout the two winter terms, and in spite of a very full programme, she found time to lead the dance group once a week from September to April. We are extremely grateful to her and to Mrs. Whitney, her accompanist, for giving us their services so willingly. Mrs. Whitney has helped us greatly by her gifted improvisation.

Some of our members come from a distance each week, one of whom is Barbara Hunt, travelling from Bath. Both she and June Dickenson, another enthusiastic member, are going to the Art of Movement Studio for a year's course, starting in September. We shall miss them both very much, and would like to wish them every success. Some of us, having seen or heard about the new Studio at Woburn Hill, are more than a little envious of such an opportunity. Two of our members attended the Modern Dance Holiday Course at Ashridge in August.

We are all looking forward to starting our meetings again at Clifton, halfway through September. We are delighted at the prospect of having Veronica Tyndale-Biscoe to take us once again, and give a warm welcome in advance to any interested people who would like to join us, who are invited to get in touch with Miss E. Glide, 26, Glena Avenue, Knowle, Bristol 4.

LONDON

During the 1952-3 session we have continued to meet once a month. Membership and a keen interest have been maintained in spite of a very smoggy winter. Once again the programme has been varied and well balanced, ranging from lecture-demonstrations of national dance and formal lectures to highly enjoyable practical sessions.

Jon Martin gave a most stimulating lecture-demonstration of Spanish dancing. We were left breathless to see him sweep straight from words to dance and back again.

On the practical side we were well served by Sally Archbutt, Marjorie Bergin and Violet Pickard, and by Ernst Berk, who was particularly enjoyed as he literally led us a rhythmic dance.

Lectures included "Sculpture and the Human Body" by Karel Vogel, "Movement in the Theatre" by Mr. Weil, and "Creative Movement in the Arts" by Dr. Landes, all of these contributing to our appreciation of the movement pattern.

In June we were very sorry to hear that we would be losing (but, we hope, only temporarily) our Chairman, Adda Heynssen, who is now in U.S.A. She has been such an active member of the Guild from the beginning, and has done so much for the London branch in particular, that she will be greatly missed by all of us.

During the 1953-4 session we hope to welcome many new members who are invited to write to the secretary, Miss Chloe Gardner, Parkside, Hadley Common, Barnet, Herts. (Phone: Barnet 5268.)

MERSEYSIDE DANCE GROUP

During the 1952-3 session the group has met on nine occasions. The membership has risen to twenty-four full members, and has been supplemented at each meeting by an attendance of between thirty and forty students from the C. F. Mott, Notre Dame, and St. Katherine's Colleges and the Kirby College for Malayan Students.

The session opened with a very beautifully developed dance-theme to percussion led by Lorn Primrose. In January, Margaret Ducket, a student, came from the Studio, Manchester, to lead a group dance, and the remainder of the meetings were led by Margaret Shaw. The session was completed by a most successful Open Evening, in which about fifty members and visitors took part in the development of a group dance-drama based on the story of Pandora's Box.

A Committee of five members has been formed to deal with the organisation of the Group, which is now contemplating affiliation to the L.A.M.G. Will any prospective member for the 1953-4 session which opens on Friday, October 2nd, please apply to the new secretary, Miss C. Carless, 1, Sandon Road, Wallasey, Cheshire.

Guild members will be interested to hear that Margaret Shaw is shortly going to Australia for a time.

The Merseyside Dance Group not only owes its inception to Miss Shaw but its present active and flourishing state is due mainly to her unfailing energy and hard work over the past two years.

She will be greatly missed by the Group, who couple every good wish for the future with warm thanks for the past.

MIDLANDS AREA

It is with regret that we have to report that no meetings have been held since February, due to various difficulties concerned with organisation.

The February meeting was led by Vi Bruce, whom we were delighted to welcome to the Midlands once again. Attendance was good, and we had a most enjoyable afternoon.

We hope to arrange further meetings once a term, the first being in November. Anyone who would like to be notified of future activities, and whose name is not already on the mailing list, should contact Miss K. M. Tansley, 78, Upton Road, Broadwaters, Kidderminster.

AFFILIATED GROUPS

BRITISH DANCE THEATRE

The Dance Theatre Studio, directed by Hettie Loman and Sallie Archbutt, has plans to establish a Modern Dance Theatre Centre at Toynbee Hall in London, which became their home in January, 1953, and where there is a beautifully equipped theatre.

The British Dance Theatre company in the process of being reformed will have given three performances by the end of the year, on January 1st, July 9th, and one to follow on October 8th, and during 1954 will be presented in regular monthly performances at the Toynbee Hall Theatre.

It is planned also to present other professional Modern Dance Groups and recitals by Modern Solo Dancers at this Centre.

THE MANCHESTER DANCE CIRCLE, 1952-53

Active classes were held during the year, with a varied programme, which included Technical Studies, Dance Drama and Space Harmony in Dance.

An Open Day of Dance was held in November, 1952, when we enjoyed very much having with us past and present members of the Dance Circle, who joined in a large Movement Choir, led by our Artistic Directors.

It was with very great regret we learned that Lisa Ullmann and Geraldine Stephenson would be leaving Manchester at the end of July. The best wishes of the Dance Circle go to them both, and we wish them happiness and much success in their new home.

Our second Open Day took the form of a "Farewell" to Lisa Ullmann and Geraldine Stephenson. Again a very large group, consisting of members from varying periods of the Dance Circle's history, joined in a Movement Choir, and a most exhilarating and enjoyable afternoon ended with gift presentations to our departing Leaders.

To mark the occasion of the 10th anniversary of the Manchester Dance Circle, a celebration dinner was held, by the generosity of Dr. and Mrs. Bodmer, on July 11th, at 1, Stanton Avenue, West Didsbury. The guests of honour were Mr. Laban and Lisa Ullmann. Those present included Mr. F. C. Lawrence, our President, and members of the present Executive Committee of the Manchester Dance Circle.

We look forward to the new session, which begins in September, with the knowledge that the work of the Dance Circle will flourish happily under the able leadership of our Artistic Director, Sylvia Bodmer.

Particulars of our activities may be obtained from the secretary, Miss H. Kamberian, 6, Ladybarn Crescent, Manchester 14.

THE WEST RIDING MOVEMENT STUDY GROUP

The West Riding Movement Study Group held three meetings during the year dealing with different aspects of dance.

In the autumn, 1952, Sheila Aste came to spend a day with us on dance-drama. We used the Parable of the Wise and Foolish Virgins, and had a most enjoyable day.

For our spring meeting Lisa Ullmann came to take a very stimulating and typically energetic practical session on group movement.

At Woolley Hall in June we had a weekend course attended by between forty and fifty people. Diana Jordan, who is the Warden of Woolley Hall, made us all very welcome and comfortable and we were greatly favoured by the presence of Mr. Laban, Lisa Ullmann and Geraldine Stephenson. The practical classes with all these were an inspiration and a joy, and were a binding together of the work of our previous meetings. Geraldine Stephenson took the Erl King ballad as dance drama; Lisa Ullmann took two absorbing sessions on movement in space and group dance; and Mr. Laban introduced us to a jolly game of effort actions which he likened to the colours on an artist's palette.

We also had some interesting discussions on subjects which covered a very wide range, even to considering whether dance is necessary to civilisation. And, finally, we listened to an absorbing talk by Mr. Laban.

This account of the meetings is from one who spends all her days as a housewife, and who finds the dance a great joy and relaxation to the mind as well as to the body.

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The West Riding Movement Study Group has recently affiliated to the Guild, and has now some sixty members. Should any new Guild member in the area wish to join the Group, Miss M. Frost, 55, Britten Street, Thurnscoe, near Rotherham, will supply all information.

MODERN DANCE HOLIDAY COURSE, AUGUST, 1953

This year the Modern Dance Holiday Course was held for the first time at the Bonar Law Memorial College, Ashridge, from August 17th-28th.

To those of us who had become familiar with the lovely surroundings and happy atmosphere of Foxhole School, Dartington, over the past five years, the prospect of a changed environment for the annual summer course may not have appealed greatly, and on arrival some of us were a little over-awed by the impressiveness of the College itself, with its lofty main hall and spacious lounges and dining-room, as well as by the sense of a highly-organised community working behind the scenes.

The ice was soon broken, however, at the usual informal gathering

the first evening, when Miss Jordan welcomed the eighty or so students who had come from all parts of the country and from many different walks of life.

The absence of Mr. Laban and Miss Ullmann was much regretted, but everyone appreciated their need for a holiday and the demands on their time occasioned by the removal of the Art of Movement Studio from Manchester to Addlestone, and we were promised a visit from them during the Course.

It soon became apparent that this was to be a dance course with a difference, owing to the influence of our new surroundings, for we were very conscious of their dignity and historical significance, and dancing on a carpeted stone floor provided an experience quite unlike that of moving on a polished floor, while the grand sweep of the stairs in the main hall with its " torch " effect lighting and the fine lawns on the very doorstep opened up immediate possibilities of use for dance and drama.

As in previous years, students were divided for the morning sessions into groups for general movement training and observation, which formed Part 1 of the programme. Basic Movement and Observation were taken by Margaret Dunn, Marion North and Lorn Primrose, and more advanced Dance Training for those with wider movement experience by Geraldine Stephenson, who built up a complete study containing the richest movement contrasts which were yet linked together to form a flowing whole.

The second part of the programme offered a choice between " exploration " and " presentation". The first group was sub-divided into three others which worked with Diana Jordan, Margaret Dunn and Lorn Primrose, to explore various aspects of, and approaches to movement, such as shape, rhythm, the relationship of the individual to others within a group, the use of percussion and the stimulus of music—that of a Granados dance proving a very effective one indeed to Miss Primrose's groups.

Sylvia Bodmer and Geraldine Stephenson worked with the Presentation group to produce three finished compositions which were shown to an audience on the last day—" At the Bus Stop", a clever and amusing character study in movement; " The Followers of Diana the Huntress " and " The Birth of Aphrodite", a symbolic portrayal of the unfolding of Beauty and Spring, with piano, percussion, recorder and vocal accompaniment.

Part III dealt with movement in three specific fields of activity—Primary Work in Schools, Acting and Drumming. The Primary group was again sub-divided into three, to work with Margaret Dunn, Marion North and Diana Jordan respectively, and when the ideas and experiences of each group were pooled, it was obvious that methods of presenting this work to children were legion and that a wealth of material for stimulating and directing movement, such as body-awareness, movement qualities, use of poetry, music and percussion, was at the teacher's disposal, while at the same time we realised many other possible avenues

of approach which we had no time to touch on at all.

The Acting group under Geraldine Stephenson also became aware of the immense richness that can be brought to drama through movement, ranging from subtle shadow movements such as the raising of an eyebrow, to those involving the use of the whole body, such as writhing to the floor from an imaginary stab in the back or falling headlong in a safe but convincing manner. Characters of " wall-like", " ball-like ", " pin-like ", and all kinds of other qualities stood up, sat down, walked, sang and indulged in a multitude of other activities, sometimes accompanied by music and even at one stage affected by the state of the Test Match—(" twenty more runs to win!"). The final session provided the opportunity of working on a more finished composition—a dance-mime with a delightful village Christmas theme.

So popular did the Drumming sessions become that provision was made for students in the other two courses to " try their hands " with the wonderful collection of Indian and African drums and other unusual percussion instruments, and learn something of this fascinating subject which Michael Leonard presented with amazing skill and understanding. The throbbing of drum rhythms at times pervaded the building, and it was obvious that here was a powerful stimulus to movement. All groups took part together in " The Dance of Friendship " taken by Sylvia Bodmer, and everyone's enjoyment was enhanced by the opportunity of dancing outside in direct contact with grass, air and sun.

Two discussion evenings were arranged, one in small groups under the leadership of a member of the staff, the other all together with the staff acting as " Brains Trust " to answer questions sent in beforehand.

A very interesting Dance Recital was given by Miss Ena Noel, who has made a first-hand study of the Aboriginal dances of Australia, and who first read six poems illustrating some of their beliefs and customs, and then gave a dance interpretation of them.

On the last day something in the nature of a summary of the whole Course was attempted, each group " sharing " with the others the work they had been doing, and the final evening was devoted to a programme of solo dances by Geraldine Stephenson, the Presentation Group's productions and musical items by our two pianists, Miss Holder (the ever-faithful Phyllis whose sensitivity and flow reached out even to the lawn!) and Miss Lenton, a newcomer to our summer course, whose accomplishments as a singer as well as an accompanist provided us with a great deal of pleasure throughout the course. A Grand Polonaise led by Mrs. Bodmer and Miss Jordan, and drawing in all the members of the Ashridge staff, who had contributed so much to the success and enjoyment of our stay there, concluded the evening's proceedings, which were tinged with only one note of sadness, the announcement of Ursula Bevir's resignation from the secretaryship of the Modern Dance Holiday Courses. Those who have attended these courses know what a great debt of gratitude is owed to her for her excellent administration and her unfailing thoughtfulness for the comfort of all students

during the courses. We hope that she may now be able to take part, freed from responsibility, in many courses to come.

H. B. R.

MANCHESTER—ADDLESTONE

It is still almost unbelievable that after all these years the Studio is leaving its home in Oxford Road, Manchester, and that by September it will be completely transferred to Addlestone. So much creative and progressive work has been stimulated in the North by Mr. Laban and Miss Ullmann, that they are leaving behind a large number of people to form an active, experienced and self-supporting group which will continue to flourish and expand.

The many years at the Studio were recalled at the Open Day, when the present students gave a comprehensive survey of their work this year. Some of the old students were invited to contribute to the programme—Geraldine Stephenson, Valerie Preston and Sally Archbutt danced solos, Lorn Primrose taught a class of 7-year-old children, Warren Lamb spoke of his work in industry, and Clare Sumner presented National and Period dancing which she had taken with the students during the year. The whole afternoon's programme was arranged in two halves. Before the interval we showed the sort of work included in our day-by-day time-table, starting with movement experiences linked with notation, which Miss Ullmann explained as we moved—high, low, medium, forwards or backwards or sideways, with whole body participating, or with isolated parts, alone or in a group. There followed music making, and rhythmic percussion sequences, group dances by students, dances and studies on particular movement themes—a lively dance, a Sarabande and Courante, a Spanish folk dance and finally a vigorous ritual group dance.

In the second half of the programme, a wide range of dance productions was shown—finished dances for presentation, as distinct from the more instructive items before the tea-break. "The Followers of Diana" was representative of the many productions which Miss Stephenson made with the students during the year, and there followed a trio character dance "Backyard Children" (Miss Ullmann); an Aztec Warrior Dance—a solo by Olive Carr; and "The Magic Ring" an original presentation based on the characters of the Commedia d'ell Arte. To end the whole afternoon, and as a culmination to the work during the year, Mrs. Bodmer had created a symbolic group dance with all the students participating—a dance of meeting, friendship and unity.

It was unfortunate that all those who wished to come could not be accommodated, but many friends, some three hundred, who have been closely associated with the Studio's activities, were there to say good-bye to the staff and students, and to affirm their interest in the work and their determination to carry it on.

There is a particularly flourishing centre of movement in Manchester in the Manchester Dance Circle, and it is most fortunate that Mrs. Bodmer will be here to continue as Artistic Director. The Group hopes to expand the range of its activities, so that in some measure the functions of the Studio are still realised in the North. This is a period of hope and planning—and the spirit of adventure and progress was caught in the Circle's Day of Dance. It was an especially happy occasion, because so many of the very early enthusiasts were there to join with the newer and younger members of the group. Miss Ullmann and Miss Stephenson led the dancing at the beginning of the afternoon, and with them in "The Space Ship" we journeyed to new countries, met new people, and made great discoveries, returning home enriched and content. In a way in which only Mrs. Bodmer could conceive and carry out, an impromptu farewell dance led up to the presentation of parting gifts to Miss Ullmann and Miss Stephenson. In spite of the sadness of parting, there was the happiness of achievement, and, as Mr. Laban said, a bond had been made, and a kinship established which distance cannot alter.

The many private farewell parties and the hours of reminiscences (mostly of hilarious beginnings!) which always accompany such a great change, emphasise the sincerity and depth of friendship which will continue, and which will hearten and support all who go to Addlestone, as well as those remaining in the North. It is an expansion of a circle, and not a breakaway, each part confidently relying on the wholehearted support of the rest.

And so to the future—to the Addlestone Studio, so different from that of Manchester in material facilities, but in its fundamental purpose remaining the same. In spite of the obvious advantages for future students, no one who has spent his or her training time in Manchester will regret the cramped quarters and limited equipment, the distances to be frantically travelled between sessions, and the fight for a square inch in which to practise! Somehow there is a particular value and stimulus in participating in a new venture in its first home, which those who follow can never experience in the same way. Theirs is just as exciting a prospect, but different—we like what we have had! There will be many opportunities for expansion of the work started in Manchester; how each aspect will grow cannot be foreseen, but the move to the South coming at this time will ensure the most congenial setting for this development.

A MOVEMENT OBSERVER IN SOUTH INDIA

On coming to India I decided to make the most of any opportunity to study the dance of this country. Fortunately, here in the south-east, I found myself in the home of the ancient courtesan temple dance, Bharata Natya, with its place of origin, Tangore, about a hundred miles away. These dances, over 2000 years old, were performed in

the temples by the bayaderes or devadasis (Servants of God). After years of disrepute and decline this exacting classical dance style has recently become more widely known, and is very popular among the upper and middle classes. Professional dancers tour the provinces giving public recitals, and perform at weddings and other feasts. The well-to-do regard Bharata Natya as an excellent accomplishment for their daughters, who at the age of six or seven are sent to a recognised "Guru" for instruction. At the age of eleven or twelve their first public performance is arranged, and proves to be a gruelling experience for any young girl, however precocious or talented. But more of this later.

Here on the Coromandel coast, the natural movements of the people display a marked indulgence in time and space. The climate does not encourage any tendency to speedy action, nor does the prevailing philosophy, which assumes that one has still many lives to live, and the present being relatively unimportant, one can drowse in the shade of the perpetual "nalaki" (tomorrow). Being accustomed to these sustained "round-about" movements characteristic of these South Indians, one is taken by surprise on the first encounter with Bharata Natya, as it is composed of effort qualities entirely opposite to those in everyday use. A performance begins with the traditional dance of invocation, followed by Nrtta, or pure dance studies, to display the technical capacity of the dancer. She then shows her powers of mime, Abhinaya, interpretating poems and legends through gesture and facial expression according to the ancient sastras (Hindu archives). The rest of the programme consists of more Nrtta and Abhinaya items, sometimes combining the two during the relating of various legends, when the dancer interrupts the narrative to show how a certain God or character in the story danced.

Nrtta is composed of deep, bound, direct actions, the performer moving with lightning precision and impact from position to position, in purely dimensional pattern. Abhinaya requires a certain amount of sustainment and peripheral flexibility, with something of the inherent charm and seductive quality of the devadasis. After observing the naturally quick "deep" mover, excelling in Nrtta, but lacking sufficient sustainment and sensitivity in Abhinaya, and the naturally "high" sustained mover having difficulty with time-strength elements, shortening the Nrtta movements in an endeavour to keep time with the accompaniment, and blurring the clear-cut design, one realises how greatly they might be assisted by a knowledge of effort training. A European is staggered by the duration of the dances, most of which last from twenty minutes to over one hour in their unabridged form.

The first recital I attended was given by a twelve-year-old girl on a tiny stage, the orchestra occupying most of the right hand space. The first six items took two hours to perform with scarcely a minute's break between them, as the dancer did not stop to change her costume. After a brief interval six more dances were performed with four short pauses for change of sari, specified colours being used to symbolise

the different moods. The whole performance lasted over four and a half hours, and I was informed that some of the items were abridged! The orchestra consisted of the Natuvan, drummer, and two players of stringed instruments. The Natuvan sings in the Carnatic style, marking the time throughout all the dances with a pair of small cymbals, and is the most important person in the orchestra. The melody of the song informs the audience and dancer of the number of beats to be danced as recurrent groups, the words being an onomatopoeic accompaniment to the dance. In Carnatic music there is no use of harmony, and the melody is based on quite different scales from those used in Western music; sliding quarter and other fractions of tones sound strangely wailing and monotonous to a Western ear. No true performance of Bharata Natya can exclude the Natuvan.

Besides the specially draped sari and choli (classical blouse), the dancer wears a hundred bells round each anklet, much jewellery including bracelets, rings, necklace, traditional hair ornaments depicting the sun and moon, ear pendants, a diamond stud in each nostril, and another diamond pendant dangling from the nose upon the upper lip. The hair hangs down the back in a long plait decorated with jasmine flowers, and terminates in a tassel. One cannot but wonder how these dancers manage to breathe when performing their vigorous dances with so much obstruction in their nostrils, and the bouncing jewel on the upper lip would be extremely irritating to Western dancers.

Some time ago I was introduced to one of the celebrated teachers of Bharata Natya, who gave me several lessons on Mudras (hand gestures), and the basic dance sequences. Throughout the lesson this elderly little man sat cross-legged on the floor beating a small slab of wood with a stick, indicating with his hands what he wished me to do. Though he knew no English and I knew no Tamil or Hindi, somehow through expression and gesture we were able to understand each other, and even have an occasional joke at my expense! We commenced with rhythmical stamping in a deep plié position, first with two beats to the bar, then four beats increasing to eight, the teacher giving the onomatopoeic counting similar to that of the Naturan. When I attempted the gliding dabbing movements of the eyebrows and eyes the effect on my Anglo-Saxon face was so ludicrous that I could not proceed with any gravity until I had remodelled my features with an Indian make-up. It would take too long to give a detailed account of these lessons, but I shall include here examples of the rhythmic counting. Crotchets:—te-ya-te, te-ya-te; quavers—tak-er-di-me, tak-er-di-me, tak-er-di-me, tak-ay-taa. Five beats to the bar expressed as: tak-er-tak-eh-tah; seven beats: tak-eh-tah-tak-er-di-me, nine beats: tak-er-di-me-tak-er-tak-eh-tah.

It did not surprise me to find that there is a great deal of argument as to whether women performers have the whole prerogative of Bharata Natya. Some pundits point out that the ancient archives are illustrated with female figures only, while others draw attention to the ancient temple frescoes which include both male and female dancers.

Certainly the strength and vigour of the technique has a masculine touch, possibly imparted by generations of Gurus, as the most reputed instructors are men. The legends of Siva, the Creator, Destroyer and Restorer seem to be ideally suited to masculine interpretation, whereas the idealised human love themes of Radha, the beloved of Krishna, are essentially feminine.

I gave movement classes to two Indian girls who had had some training in Bharata Natya. It was interesting to find that they experienced difficulty in obtaining full extensions into space, sustained movements of the whole body, the conscious use of lightness and strength and free flowing movements. We gave much attention to transitions, which these dancers applied to their study of Bharata Natya and found to be of great assistance to them.

It is strange that the Manipuri dance style, which provides the compensatory activity noticeably lacking in the rather thrusting Bharata Natya repertoire, comes from the extreme north-east of India. This style consists mainly of gliding, flowing movements and is very much simpler in design. The two other classical styles are the whirling Kathak of the north and the Kathakali (Dance Drama) of Malabar on the south-west coast. Kathakali is unique in requiring the performer to be well turned in and dance on the outsides of his feet. It is the undisputed prerogative of the male dancer. Soon I hope to have an opportunity to see the temple dancers of Tangore and witness an all-night performance of Kathakali in Malabar.

In the small French colony of Pondicherry where I live, my search for folk-dance and other social activities has not been so successful. At Mardi Gras a strangely attired group of masqueraders roam the streets accompanied by a drum and trumpets borrowed from the militaire. Occasionally they stop at a street corner and three or four of the group do an impromptu interlacing dance with rhythmic stamping to the air of a French folk tune. On Bastille Day there is a carnival procession of coolies bearing fantastic lanterns, effigies of ships, dragons and other strange monsters. On the same occasion one sometimes sees men with sticks improvising warrior dances in the roadway. On certain Mahommedan festivals men fantastically attired and painted to represent tigers prowl about the town, their ancient ritual long forgotten in the search of victims with "baksheesh" to spare. When a death occurs, drummers assisted by the player of a strangely curved horn beat out their staccato rhythms from dusk till dawn, to ward off evil spirits. These primitive drums or tambours are made from the rims of large tins upon which a pigskin is stretched and studded down. Sometimes bystanders are provoked to dance, usually ending with some symbolic action of death such as the stabbing of a victim in the back. One never sees a woman joining in any of these occasions; groups of women will occasionally dance in seclusion round a fire in circle formation.

The coolie and his family seldom have the chance to see the traditional dances of their country as the price for admission to these

performances is prohibitive. At various places in the town and villages he may hear relayed wireless programmes with much blaring popularised impressions of Indian music. Once or twice a week he may go to the cinema and see debased and vulgarised versions of the dance. The children of all who cannot afford to pay school fees sit idly at home or outside their parents' place of work, minding the younger ones, playing with a few pebbles, or having an occasional chasing game. These children have a gay and mischievous vitality, so soon, alas, to be lost in the grim struggle for a meagre existence. In this country of the marvellous bronzes and sculptures of the dancing Gods, the people do not sing at their work. The great industrial juggernaut approaches, taking its toll.

Cecilia Lustig.

MODERN DANCE IN A JUNIOR SCHOOL

For the last three years I have been fortunate in being able to experiment with Movement and Dance throughout a Junior School. This has given me the opportunity to work slowly and I feel now that I have achieved some results. When the children had become familiar with Basic Movement I had time to go on and experiment in many different ways including the introduction of percussion and music. The classes with three years' experience behind them have arrived at creative work in groups and are much more aware and observant than they were at the end of one year.

Last year we, as a school, tried an interesting experiment which has proved most valuable. We put into a separate class all the children between the years of eight plus and eleven who were backward or dull. This formed a group of twenty-eight children each with her own outstanding difficulties. Several were aggressive and spiteful, some were timid, some lazy, some stiff and jerky, and one, Mary, definitely sub-normal mentally. They had all worked with me for one or two years in their ordinary forms, so that I did not have to begin at the very beginning with them. My aim was to try to release some of their tension and create some feeling of flow and harmony, and above all to show them that here was something which they could all do. I used as many different ways as I could to achieve this aim. They worked alone to begin with, but quite soon they began to find partners and eventually they were working in groups without any arguments, and they have often astonished me with their delightful dance sequences. I was able to watch individual developments too. Ann, who was aggressive, stiff, and surly, became capable of moving more openly and flowingly; Linda, who was timid and retiring, began to lead a group; Jean, who was nervous and jerky, eventually became able to move in a rounded, curving way; and Mary, who was the slowest to respond, began to join in sometimes.

I was pleased to find that these developments extended into their

other work. It was noticed that they became more assured as a class due largely to the feeling of belonging together instead of being a lot of misfits in other classes. They became more alive and observant, but the quality on which our headmistress remarked most often was their improved concentration and ability to become absorbed in what they were doing.

It has been interesting and satisfying to work consistently throughout a school and to watch the development and progress of children of different age groups with such variety of character and personality.

Jennifer Keast.

'DANCER ON THE SPOT'

It was "standing room only" long before the lecture began, and soon there were more standing than sitting. It was a hot Sunday afternoon in mid-summer, but the one figure on whom all eyes were focussed was looking amazingly cool and calm. Without notes or heavy rhetoric or any display of histrionics, but with sheer personality and a steady but irrepressible flow of well-chosen phrases, he held us entranced for nearly three hours.

It was brave of Gene Kelly to put himself completely at our mercy, especially as he was addressing a meeting of the London Ballet Circle. Verily he bearded the lion in its den.

One was struck by his complete integration. He knew exactly what he was doing and where he was going, and was completely in harmony with himself and with the world.

He gave no set lecture but simply asked people to fire questions at him. From every direction came the questions, some more obscure than others, yet always he struck to the real roots of the matter, and in spite of Mayfair drawls and Cockney twangs he ably grasped the core of their arguments.

Some questions gave him no lead, but merely requested details of dancers' names or names of tunes of some of his earlier successes. These sometimes gave him the opportunity to pitch in some genuine humour, often at his own expense. For example, in reply to "How long will Modern Dance last?", he retorted "It all depends what you mean by 'Modern Dance'. Wigman, Shawn, Holm, Humphries, Laban, etc.?" The bright young girl replied "Well, the kind of thing that *you* do". Reply: "Madam, it cannot possibly last much longer".

Main points, brilliantly elucidated in excellent English, included reference to his aim in producing his films. It was that he had set out from the start to kill the old idea that "Musicals" meant colour and glamour with little or no story and the usual recipe of song-break-dance-break-song. He wanted to make a film an entity and use every possible angle of this exciting yet restricting medium.

He was obliged to establish his own set of conventions, just as opera and ballet lovers have for years been reconciled to theirs. His

truck driver simply could not step out of the cab and hold the " fourth position ". He settled on tap dancing as being the folk dance of modern America. Its blend of African, Irish and Spanish seemed to appeal to this son of Ireland.

Nobody could realise more than he the limitations of the screen. The personal contact of a live audience means so much and he has had to work ten times harder in order to " get over " his ideas. It is difficult to put movement on to a little celluloid strip. Then comes the tremendously laborious business of playing over scenes in order to synchronise the music, only to be replayed again in order to superimpose the " taps ".

How dreadfully wearing was the business of working with the cartoon artist—(remember the dance with the mouse in " Anchors Away "?). How exasperating to try to convince hard-bitten camera men that he was supposed to be dancing with a mouse which wasn't yet there.

But to his mind it is the " dream sequence " of films that compensates for their shortcomings: that drifting, dreamy spacelessness of fantasy. Here was revealed his love of the use of cartoon and the unexpected—(remember his dancing with his own reflection from the shop window in "Cover Girl "?)—incidentally his most satisfying film. Now he was off back to America to complete the last scene of his latest film " Invitation to the Dance ". This last scene is entirely dependent on the cartoon artist, and will take many months to complete and will prove very costly.

He tries always to temper his ideas to the demands of box-office, and at the same time strives to improve the taste of the gullible public To direct, dance and choreograph means a thorough knowledge of all camera techniques with all their pitfalls. He works himself to a shadow because he believes in what he is doing. " Yet please don't think that we never miss the applause that comes to dancers across the footlights ".

Usually he tries to take a topical theme which is in the public eye at the moment—e.g. sudden interest in the 1920s brought forth " Singing in the Rain "; post-war returning service men " On the Town " and increased post-war travelling possibilities " American in Paris ".

When challenged about his attitude to classical dance he replied with great erudition that the historical traditions had produced the perfect line but the modern school has that dynamic force and plasticity of continuous movement which is just as eloquent. He confessed that he himself owes much to Doris Humphries, but did not elaborate further —(he certainly would have done had he been asked).

A modern dance enthusiast wanting to challenge his earlier statement regarding the future of these contemporary developments asked him if he really believed the modern school to be doomed as he had jokingly remarked. Mr. Kelly opined that each school seemed to be individual, each contributing in its own way, and in so doing, continually enlarging and re-shaping the so-called classic dance. He was convinced that the finest dancing of to-day is to be found in the musical show in America.

He could have talked all day, so effortless and natural was his conversation He had to end somewhere, and after an entrancing display of forthright verbal and intellectual sword-play he very modestly retired to his corner. A well-earned victory, I thought, and surely an able and well-loved ambassador of the dance in any country.

Leonard Fulford.

A CONVERSATION BETWEEN TWO PEOPLE

"Is Modern Dance as we know it suitable for presentation in the contemporary theatre? If not, why not? And if it is, what has it to offer?"

A.—I feel it would be better to speak of Modern Dance as Contemporary Dance, especially in its relation to the theatre to-day, as it surely could be one of the most powerful and interesting means by which contemporary themes are brought before the public in an art form.

B.—I quite agree that Modern Dance is confusing to the lay public. I wonder what you would include in your contemporary themes?

A.—By this I mean not only the problems, conflicts, and tensions of our time, but also the harmonious aspects of our existence, the moments of humour and laughter, and the occasional glimpses of peacefulness and serenity which are still to be found in the world, even to-day.

B.—Do you not think that recently in Contemporary Dance for the theatre too much stress has been put on this "conflict" side of our lives?

A.—Most certainly I feel this to be true, and it is perhaps one of the main reasons why Contemporary Dance flourishes so little in the theatre. It seems that in the past Contemporary Dance compositions have tended to be the tool of the individual choreographers who have conceived the ballets. Out of the wide range of movement possibilities, the dance company, through the personal influence of one choreographer, has developed only one restricted style of presentation, and as there have been very few choreographers with the urge or the opportunities to present dance on the stage, sections of the public have perhaps received impressions which are not particularly favourable. If one goes to the theatre to enjoy an evening of classical ballet one will usually see numerous different productions by a variety of choreographers.

B.—In the same way, I suppose, as a music concert usually consists of works by two or three composers. I would find it a considerable strain to listen for two hours to four successive Beethoven symphonies.

A.—I think this point may be taken even further. I agree with you about the difficulty of prolonged concentration on one style. Listening to a Beethoven concert is one thing, but listening to an entire programme of Arnold Bax or any other composer of the "Modern School" is asking even more of the public. The modern choreographer should remember that he is calling on the public to watch something which may be as strange to the average eye as is Bax to the average concert-goer's ear.

B.—Yes, I think that adults are in many ways similar to children in that they enjoy seeing and hearing things that they already know. I would think that a larger percentage of people appreciate Chopin than Bliss. Similarly in dance it requires more concentration to watch a new ballet than, say, "Les Sylphides" or "The Rake's Progress". This might be another reason why Contemporary Dance is less popular—many people like to relax in the theatre, not to focus their minds on new forms and patterns.

A.—Perhaps this is true, but I am not so sure. Cannot an audience be entertained by modern choreographies, provided they have a good content and are well performed?

B.—Well performed! That is certainly a point to be discussed! In any art it is necessary for the performer to train for many years before he or she is an accomplished exponent of that art. The ballet dancer studies for at least seven or eight years before she is admitted to the professional stage. The unfortunate modern dancer is, however, frequently far from fully trained before she seeks out her future in some stage company, so that the producer is faced with a problem—should he employ modern dancers who have only had a short training or more experienced ballet dancers?

As a rule he decides on the latter, as their technique from the generally accepted point of view is so much better. The modern dancer in despair rushes to learn ballet technique, so that a strange hybrid dancer is produced—able to earn her living perhaps, but with no real movement accomplishment behind her.

A.—So you think that this problem of the lack of modern dancers is largely a financial one?

B.—I do think that lack of money has a great deal to do with it. Even the Sadlers Wells Ballet company has many financial worries, and it is quite understandable that new dance groups presenting contemporary ballets must necessarily need enormous sums of money to meet the costs of dancers, musicians, technicians, hire of theatres, etc. There seem to be far fewer benevolent patrons of the arts than there were in earlier times.

A.—Do you think there is any way in which these demands on the pockets of a young dance group can be met?

B.—This is a difficult problem, but I feel perhaps that the costs could be lessened if contemporary ballet programmes were contained within a bigger framework, for instance a musical play or a drama, where the financial burden lies less heavily on a few individuals. I could mention the excellent examples of contemporary dance in some of the modern American musicals such as "Annie Get Your Gun", "Oklahoma", etc. These ballets are always popular with the public. They are lively, varied, and expressive, and although the musical accompaniment is often far from artistic and appropriate, the dance performance is usually of a high standard. Don't you think that more of such productions could be included in dramatic or operatic presentations?

A.—In a small way I think the former has already been done. Have you seen any of the productions of the Northern Children's Theatre? Here there is a strong accent on dance mimes within the main play, and interesting movement portrayals of realistic and fairy-tale characters. But I feel sure there is still great scope for the inclusion of more dance and mime-like scenes in both opera and drama.

B.—If it were possible to finance a company of modern dancers, do you agree that an evening programme of, say, four fairly long ballets (comparable to four twenty-minute musical compositions) would be the ideal arrangement?

A.—Definitely not! The scope of modern dance is so enormous that I feel a rich variety of entertainment including solos, duos, small group and larger group works of numerous choreographers could be presented.

B.—This would be of great interest to a public which enjoys visiting a theatre to see a celebrity, rather than a work of art. With the inclusion in the modern dance programme of items with fewer people, it would, besides many other things, enable the audience to become better acquainted with the numerous personalities. In classical ballet the role of the soloist is stressed very much, and the corps de ballet stays more in the background, whereas in modern ballets the strength of a production so often rests on the teamwork and the harmonious interplay of different personalities. A modern ballet consists—say—of twelve soloists working together, not one soloist with eleven members of the corps de ballet. The audience finds this strange to understand, therefore your idea of some items with fewer performers might be a means towards their learning more about them.

A.—We both seem to agree that there *is* a definite place for contemporary dance programmes in the modern theatre. May I add a word more about the content of these programmes? We have spoken already of the inclusion of gay as well as of tragic compositions, and

these may all be created in dance dramas, dance comedies, humorous character sketches, lyrical and abstract dances choreographed for various numbers of dancers by numerous movement composers. In addition to these I would like to suggest the inclusion of movement compositions of a more ritualistic nature—and this does not mean only representations of primitive rites of barbaric peoples. Our recent Coronation experiences have shown that people all over the world respond to a ritual ceremony, which, because of its very deep significance and symbolic meaning, can awaken true participation and enjoyment, both in the onlooker and the performer and fulfil some inner desire and hunger which has long been felt in our civilisation. Ritual movement seems to bring people to an awareness and an understanding of each other, and this is undoubtedly one of the main items of our contemporary dance. No one can deny the force and power of " The Green Table " by Kurt Jooss, and this is a perfect example of how ritualistic themes can be artistically presented on the stage.

B.—You have enlarged very clearly on the thematic content of contemporary dance programmes. I feel we should not neglect their sound accompaniment. This should be as interesting, as lively and as varied as the dances. A single piano accompaniment, however dynamic it may be, can become very monotonous. Why not include percussion, singing, vocal sound, and even speaking if the occasion arises?

A.—This has already proved to be most successful with child audiences, and I am sure that that should be taken greatly in account. The child of to-day forms the adult of tomorrow, and the more the child can become acquainted with modern dance by his or her experiences in school movement classes, and by attendance at suitable children's theatre programmes, the sooner will adult audiences be able to appreciate what modern dance has to offer them.

B.—So, jointly, we visualise how contemporary dance has a tremendous amount to give: a synthesis of movement, sound and colour, enriching the art of the theatre in the many branches of humorous, tragic, lyrical, dramatic and ritualistic dance compositions.

Sylvia Bodmer.
Geraldine Stephenson.

MY WORK WITH MENTAL PATIENTS

After twelve months' work with maladjusted children, I was offered classes with adult female patients. Although nervous because of this fresh experiment, I felt more self-assured when I met the new class. There were about forty patients of all ages between seventeen and sixty.

To my own surprise I very quickly found an easy friendly way which won the patients immediately. I never had any difficulties in my personal approach. They had had a gym-mistress before and were used to regular exercises, and I had to start in rather the same formal way, otherwise I would have lost their trust at the very beginning.

When I started my first class I felt like approaching a wall of forty rigid stony faces. There was not a single smile but defence all round. I won them with my own confidence and by treating them like normal people. Soon I saw a smile here and there, and with running, skipping, and humming the tunes to some well-known songs which my pianist was clever enough to play, most of the patients soon dropped their stony resistance and just enjoyed themselves.

Their inner attitude towards the outside world showed itself in an unbelievable rigidity and stiffness of spine and limbs. It took me a very long time to make them realise what it means to relax, and even now after two years I have not quite succeeded although I can see some improvement in every patient. Two patients took several months to smile only slightly, but I do think they all like the class. Some patients, more ready to accept this form of help as an important factor of their treatment, showed a touching gratitude with hand-shaking, embraces and kisses. Like children patients came and apologised for mistakes and promised to do better next time.

I usually start my class with simple running or skipping steps of various forms, rhythmical hand clapping or stamping. This is followed by stretching and swinging of body and limbs, balance exercises and combinations of steps in dance form performed singly, in couples, and in smaller or bigger groups.

I found I made a great mistake by introducing "space" and "efforts" too soon. People were not ready to move freely on their own account. They relied entirely on the teacher's orders, and although this way of teaching was quite against my inner feeling, I had to follow this line for quite some time. As soon as the patients were asked to find a movement of their own, they felt uncomfortable and silly and even refused to come again. Another perhaps even greater mistake was my inclination to lecture to them. I forgot too often that they were patients and not students. I wanted them to understand the meaning of their own movement; but this was absolutely beyond them and boring. Here too I had to mend my ways.

After about twelve months the large class of forty was divided in two; each half had thirty minutes with me. The first half were very dim and could do only very simple and short exercises; the second half were quite intelligent and enjoyed more difficult combinations and sequences. Unfortunately for administrative reasons the two classes could not remain like this, and I have a rather mixed crowd in both classes now. Therefore the work is not easy and has to satisfy both the dim ones and the more intelligent patients.

For some people the weekly class meant a new life and they changed accordingly physically and mentally. One young girl of seventeen years old with epileptic fits, who used to move like a young elephant, has changed so much that the matron of the hospital remarked that it was a miracle. Now the girl moves gracefully; she practises every free minute, even in the bathroom, people tell me. For her this new movement has become a wonderful means of self-expression in which she can indulge.

Other patients only want to follow my instructions as well as they can and are satisfied when they have made no mistake in the lesson. There is one old lady who just enjoys floating about in a world of her own, not taking any notice of her companions. She is musical and moves very rhythmically. She likes to join both classes. Patients are allowed to do so, and quite a number of them join a second time, which they imagine a privilege.

A great big lump of a girl, as stiff as a stick, has tried with the greatest effort and enthusiasm to please me. Gradually she is loosening up and shows a little more ease. Another youngish person was remarkably uncontrolled in behaviour as well as in movement. She giggled and laughed without any reason and often disturbed the class. She had no sense of balance and could not even stand still. When running she almost fell forwards with every step—it was quite alarming—she could not stop in time with the others, but ran on for quite some time before she realised we had stopped. In swinging movements it was the same, she struggled with her balance, and instead of arms or legs the whole body was in wild motion. Only lately I notice some improvement; she is less giggly now and is able to keep a certain balance. One is not afraid any more to see her fall into space, and I feel she has become more part of a unity.

An intelligent but very individual patient found it most difficult to follow a certain pace. She kept her arms or body in the same position a long time after the others had moved on to further exercises. Her brain did not seem to register quickly enough. She kept very aloof from the others and felt disinclined to join a partner. She seemed to like me very much, and I joined her for partner movements and thus helped her to drop her isolated attitude. Now she is able to join others with greater ease, and her reactions are quicker though there is still a lot to be done.

Patients seem to like working in small groups or circles. There was one old lady who was very willing and happy to join such a group but regularly got lost and was found in another group mostly at the opposite end. I took her gently by the arm and led her back to her group with a joke, asked her to look closely at the people of the circle and not to leave them; she nodded with a smile, but as soon as the music had started she was lost again and we had to look for her. This case seemed hopeless and she was taken out of the class.

In another hospital I had a very difficult case of hysteria. A

lady in the middle fifties was brought into the room, a nurse holding her hand. The patient obviously was not able to walk alone. She kept on saying: "No, no, no!" but tried bravely to join though still frightened. I noticed that especially head, neck, and shoulders were almost completely stiff. When I asked the patients to lie on the floor she refused suddenly in a fit of fright, but apologised, saying she was reminded of something, and that she would tell me later. I already guessed that it was the electrical shock treatment she was thinking of. I did not succeed in making her lie down during my ten weeks of teaching; but when we skipped about to a happy tune, she seemed to forget completely that she could not walk by herself and skipped gracefully with the others.

I regretted deeply that I could not continue those classes, as I was almost certain I could have helped those poor souls. During my first class there a patient kept on saying: "How silly, how stupid! Why are we doing this?" It was most difficult for me to ignore these remarks and look at her as a patient. Much later it turned out that she did not even know what she had said. She was terribly upset about it and tried to apologise many times over. Two elderly patients who had undergone head operations seemed to me like silly young girls, very carefree and giggly. Those had been cases of depression. I did not know them before their operation, though.

Generally patients like to be praised but are envious of others being praised by me. When I bring a student to help me, they show jealousy against the person whom the student joins in partner work. Usually I am able to smooth out difficulties and give them little time to think about them.

Only after a long period of formal work could I start again with free movement, stressing the qualities, leading up to effort training. Patients have begun to love this new form of movement, but they prefer an underlying basic step (march, valse, skip, or polka) which they perform in a free space-pattern in partner or group work. We often start singly, then join up in twos, fours, eights, and eventually the whole group moves together. The dimensional scale as statues is also in favour now, especially when connected with a nice dance step.

My chief aim is to free patients from their egocentric isolation, to give them a fresh interest through movement, happiness through rhythm, and above this a sense of unity with their fellow patients. I do believe I have succeeded in giving them happiness, freeing them from their former rigidity to a more relaxed attitude and ease in their social behaviour towards each other.

Lotte Auerbach.

SPACE HARMONY—Part III

The stability of the human body in its carriage and poise when moving dimensionally, up-down, in-out, back-forward, and the mobility, or off-balance of the body, which we experience in the flying and falling

movements of the diagonal scale, affect the relationship of the stance to the centre of gravity.

The dimensional movements which tend to establish positions on the one hand, and on the other, to continue the motion into one dimensional direction only at a time, require a stable balance of the centre of gravity either vertically above the stance or its pull out of this situation into the stressed direction. This depends on the kind of expression, which may demand a counter-tension, as in reaching out forward with a certain reservation whereby the body is kept back in place—line of gravity over stance—or following the movement with, say, an eagerness in leaning forward towards the point of interest, thus giving up the stance for a new one. In the first instance we have a state of " bound " and in the second, of " fluent ", stability. Fluent stability may appear to be a contradiction of terms. It is expressed by pursuing one dimensional direction only at a time, which instead of leading into a stationary position, continues to move, thus creating patterns, both on the floor and in the air; for example: a curving movement leading forwards and then sideways, or a movement raising the body upwards on the toes, and then backwards retreating with a few steps.

Movements may run from the centre of the body out into space and back again, or they may describe angular or curved pathways around the centre. Both the six dimensional and the eight diagonal directions go through the body centre, where they intersect. Changing from one direction to the opposite calls for a " central " pathway, that is, a line leading through the body centre.

When a movement is directed towards a diagonal, that is towards a pull coming from three dimensions *simultaneously*, such as right high forward, the centre of gravity is naturally brought into a state of off-balance by being elevated and flung diagonally forward along a slanting line. This flying movement is extremely fluent and mobile, and can only represent a passing state which is leading over into a series of other movements. For instance, the flying jump right high forward is followed by steps right deep forward, and recovery is made by pulling the body up to normal stance. By repeating this movement several times one will become aware (a) of the transient and fluent nature of the movements leading into diagonal directions, (b) of the off-balance situation of the centre of gravity in the diagonals, and of its returning to vertical placement above the stance when the body recovers its normal uprightness, and (c) of the central nature of the start and the end of the sequence.

On the other hand one can move into a diagonal direction and check the falling and flying tendency. In this case the centre of gravity is lifted or dropped along the slanting line, while the body stance is retained. The expression then becomes " bound ". For example: our previous movement right high forward will now lead into a position on the ball of the right foot, the leading right arm and body side lifted into the direction, while the other side of the body including the

free arm and leg, balances the body by pulling into the counter-direction, left deep backwards. Because of this counter-tension the body is suspended between the two diagonal directions (r.h.f./l.d.b.). Here we have the reverse of " fluent stability ", namely " bound mobility ".

We have now considered four different ways in which the body can move in space. There are two kinds of stability and two kinds of mobility.

Bound stability.	Bound mobility.
Fluent stability.	Fluent mobility.

It is interesting to observe and to recognise these qualities in the different dance styles. So we see that one of the characteristics of classical ballet technique is the predominance of stability, both bound and fluent. The elegance of the arabesques and attitudes largely depends on the classical dancer's control of stable balance. His or her gestures pursue only one aim, namely that of arriving in a clear position which is indicative of the mood or action expressed. These positions may be either " linear ", as in an arabesque, or " plastic ", as in an attitude where the body performs a kind of wrapping action, each of the three free limbs is held in a different dimension, say upwards, sideways and backwards. The body is poised between these three directions, well balanced over the stance. In this way it was possible to develop a technique in which locomotion and turns can be performed on the points of the feet. Even elevation demands stability in order to execute a definite position which is held suspended in the air for a fraction of a second. Ballerinas often have the support of their male partners, so that they may prolong this state of elevation, which gives an expression of extreme lightness to this whole style of dancing.

As in all other arts, the contemporary tendency in dance is to break down the sureness and stability of formal expression. We remember that human nature includes states which are indefinite and transient and are of utmost mobility. The modern dance bases its technique on the fundamental forces of human movement as discovered by Rudolf Laban, so it is typical that we see a modern dancer using the wider range of expression which lies between the stability and definiteness of dimensional movements, and the mobility and transiency of diagonal movements both bound and fluent. It is obvious that in this particular, technical achievements such as point work are excluded, since the body must be trained to be ready for the manifold possibilities of expression which a wider range of movements demands. Barefoot work or dancing in soft shoes is not a whim of the modern dancer but a necessity as his feet must be free and sensitive for the various and subtle changes in mobile and stable balance. He may arrive in positions, or may quickly forgo them again. His realm of expression lies between the various holds which he attains in the moments of bound stability, it lies in the actual motion, fluency and stress of his gestures.

Observing various dance traditions such as those of primitive peoples, or of oriental races, one can easily recognise the different preferences concerning stability and mobility, both bound and fluent, and their combinations and mixtures.

Movement, if it is to become an art, demands recognition of the fact that there is a rhythmic order in space. The alteration of stability and mobility in the flow of movement is one of the fundamental aspects of this harmony.

Lisa Ullmann.

FORTHCOMING ACTIVITIES

ANNUAL CONFERENCE, 1954

This will be held from Friday, February 19th, to Sunday, February 21st, 1954. Particulars of venue and programme will be circulated later.

Please make a note of this date.

DAY AND EVENING COURSES, 1953-54

A course in **Modern Group Dance** will be conducted by Lisa Ullmann and Rudolf Laban on Saturdays, November 14th, and December 5th, 1953, and January 30th and February 27th, 1954, at the Y.W.C.A., Great Russell Street, London, W.C.1.

Evening Courses in **Dramatic Movement Training** (Two nights weekly), and **Movement for Actors and Singers** (One night weekly) will be conducted by Rudolf Laban and Geraldine Stephenson at the Art of Movement Studio, Woburn Hill, Addlestone, Surrey, beginning in October.

For further particulars of these courses, write to the Secretary, The Art of Movement Studio, Woburn Hill, Addlestone, Surrey.